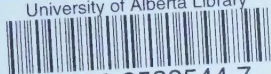


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THE UNIVERSITY OF ALBERTA

FINAL VISUAL PRESENTATION

BY

DENNIS JEROME PANYLYK

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFULMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF VISUAL ARTS

IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL, 1987

DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Visual Arts Thesis Collection:

<u>TITLE</u>	<u>DATE</u>	<u>MEDIUM</u>	<u>SIZE</u>
1 BYZANTINE ARMISTICE	1987	ACRYLIC ON CANVAS.	214.63 x 141.28
2 FROZEN SHARDS	1986	ACRYLIC ON CANVAS	196.05 x 106.83

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Final Visual Presentation submitted by Dennis Jerome Panylyk in partial fulfilment of the requirements for the degree of Master of Visual Arts in Painting.

List of Slides

All the slides are given here in chronological sequence. Each entry gives the title and date of the work, its medium and dimensions. Measurements are given first in centimetres and then in inches within brackets. Height precedes width.

1. Primary Bovine, 1986
Acrylic on Canvas
202.24 x 112.86 (79 10/16 x 44 7/16)
2. Twenty Years Too Late, 1986
Acrylic on Canvas
199.39 x 106.83 (78 8/16 x 42 1/16)
3. Dumb-Luck, 1986
Acrylic on Canvas
200.66 x 101.28 (79 x 39 14/16)
4. In a Twinkling of an Eye, 1986
Acrylic on Canvas
198.59 x 117.31 (78 3/16 x 46 12/16)
5. Mute, 1986
Acrylic on Canvas
195.73 x 107.63 (77 1/16 x 42 6/16)
6. Half-Life, 1986
Acrylic on Canvas
195.89 x 106.36 (77 2/16 x 41 14/16)
7. Half-Full, Half-Empty, 1986
Acrylic on Canvas
167.16 x 111.12 (65 13/16 x 43 12/16)
8. Bruised, 1986
Acrylic on Canvas
195.51 x 98.42 (76 3/16 x 38 12/16)
9. Frozen Shards, 1986
Acrylic on Canvas
196.05 x 106.83 (77 3/16 x 42 1/16)

10. Layzar, 1986-87
Acrylic on Canvas
209.86 x 40.64 (82 10/16 x 16)
11. Gazungas, 1987
Acrylic on Canvas
209.86 x 40.64 (82 10/16 x 16)
12. Slag, 1987
Slag, Acrylic on Canvas
209.86 x 40.64 (82 10/16 x 16)
13. Vertical Moraine, 1987
Acrylic on Canvas
210.50 x 91.44 (82 14/16 x 36)
14. From the East, 1987
Acrylic on Canvas
210.97 x 107.15 (83 4/16 x 42 3/16)
15. Aqua-Forge, 1987
Acrylic on Canvas
189.23 x 108.10 (74 8/16 x 42 9/16)
16. Vitreous Polymer, 1987
Acrylic on Canvas
170.81 x 77.15 (67 4/16 x 30 6/16)
17. Byzantine Armistice, 1987
Slag, Acrylic on Canvas
214.63 x 141.28 (84 8/16 x 55 10/16)
18. Unfinished Aspect, 1987
Acrylic on Canvas
184.46 x 124.77 (72 10/16 x 49 2/16)
19. Scoria, 1987
Acrylic on Canvas
210.18 x 123.19 (82 12/16 x 48 8/16)
20. Confidence Trick, 1987
Acrylic on Canvas
214.63 x 141.28 (84 8/16 x 55 10/16)

FORMAL STATEMENT

This Final Visual Presentation was only dimly guessed at when I initially entered the post-graduate program in Art and Design two years ago. It was an investigation of ideas that I had been anxious to explore, which eventually guided me to certain underlying issues upon which this exhibition is based.

I realized, if only gradually, that the inherent problems in painting might be tackled by following trickles of curiosity, where ever they might lead; defining and synthesizing pictorial clues and reconstituting them in as simple and direct a way as possible. This is then, the approach I managed to pursue and is one reason why the paintings have this particular aspect.

My interest in painting is essentially a formal one based upon a personal intuitive response to issues of color and form. In this respect, the paintings refer to nothing outside my plastic imagination. Moving closer to a picture making process that is completely self-referential was in fact, an end in itself.

This Final Visual Presentation, therefore, represents my personal aesthetic concerns, through which I have attempted to reconcile the conflict between the two-dimensional nature of the picture plane (surface/support-virtual space) and the reality of three-dimensional form (actual/literal space). By retaining and contrasting elements of reality with perceptual aspects of pictorial reality, I have, in one sense, disguised two-dimensional form.

Activating the entire pictorial plane with a mass of thick paint (pressed upon and against the canvas) gives a quality of weight and

presence to the paintings and in this respect makes the various pictorial elements of two-dimensional construction simultaneously visible and tangible. In this specific sense, one aspect of reality is placed within reach.

Although the physical quality remains one of the most obvious pictorial elements throughout the exhibition, it was not merely used as a way of articulating visual form, but was a means of amplifying the 'objectness' of the painting within the limits of two-dimensional form.

Color helps to reconcile the different volumes created by the physical nature of the paint and the flatness of the picture plane, but more importantly, lays claim to the material aspect of the medium and lifts it into a level capable of expressive form.

The interrelationship of color, medium and emotions, although separately derived, are inexplicably transformed into the language of the other and moves towards the realization of a singularly felt and unified whole.

The primary motive for sustaining a relatively 'all-over' surface is that it can accommodate a full range of color and at the same time serves to frustrate and neutralize all undesired illusory depth effects and indeed all forms of perspectival space.

By adding and eliminating similar pictorial elements to a more or less identical pattern, I can create an image in which the content of the picture is less recognizable at first, although not any less important, than the painting as a whole. The 'all-overness' also insures the unity of the picture plane.

The multi-directional, autographic quality of the drawing, which pervades the works, not only creates a sense of rhythm, speed and

direction, but makes the paintings much more lively, tactile and 'touchable'. The primary emphasis in drawing, however, was essentially placed on the novel possibilities created by the juxtaposition of mark, line and shape.

Although the treatment and handling of various aspects of two-dimensional form strictly serve the dictates of pictorial 'law', it does not in any way preclude, exclude or deny my sensibilities, temperament or experience. What it does make clear, however, is that the evocative quality of painting finds expression through the plastic language of form and color.

It is my sincere hope that the selection and installation of works will in the broadest sense, offer a glimpse of my overall approach and that the experience of the exhibition will yield aesthetic and associative discoveries for all.

